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JAPANESE COLOR PRINTS

COLLECTED BY THE EXPERT

KENKICHI HIRAKAWA

OF TOKYO

SECOND EVENING

E. Grabhorn

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. Guarantee is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

SECOND AND LAST EVENING'S SALE

TUESDAY, MARCH 13, 1917

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Nos. 251 to 503, inclusive

GAKUTEI

251. SURIMONO

Small square print; a strong nobleman vanquishing with bare hands a huge wild boar.

252. SURIMONO

Small square print; a seated beauty, holding a long pipe in one hand, with elaborate hair ornaments of pale yellow and her rich robes adorned with stork medallions in silver and red-gold.

253. SURIMONO

Small square print; a noble young lady seated, in flowing garments of pale purple lined with soft red and adorned in white and green, setting free a bird from a large cage.

SHUNMAN

254. SURIMONO

Small square print portraying a young lady seated in her boudoir dressing her hair, an occupation whose successful accomplishment gives her manifest pleasure. In delicate rose, pale pink and orange, gray and silver; white ground.

SHUNMAN—*Continued*

255. SURIMONO

27.50 Small square print, showing large peony blossoms boldly embossed and delicately tinted, with leaves and a bud in green and red at one side, and the purple iris at the other.

256. SURIMONO

25 Wide print. At the left a hilly point, green above a reddish shore slope, juts forward into a broad stream, and in front of it two ladies in handsome costumes are embarking in a pleasure boat, in a misty rain, for the first boat ride of the New Year, an attendant ready to push off the boat.

HOKUSAI

257. SURIMONO

10 Small transverse-oblong print, in soft and rich colors and gold on a white ground, representing a young gallant piping gently upon the flute, outside a garden fence, in signal to his inamorata, and a young woman who has come out to look at him, holding a lantern above her head.

258. SURIMONO

25 Wide print, in soft polychrome, depicting three young ladies in a small boat on a lake, at whose edge one of their number is grasping for a branch of cherry blossoms.

259. SURIMONO

40.00 Wide and shallow print, representing an iris pond, and an aged flower vendor crossing a bridge over one of its arms, smoking leisurely and leading his horse laden with bundles of the iris, his small boy seated on top. In soft tones with strong vermilion accents. Signed, Sakino Sori Hokusai Gasu.

Illustrated

No. 259: SURIMONO BY HOKUSAI

HOKUSAI—*Continued*

260. SURIMONO

Wide print picturing idle beauties and their attendants admiring, from a balcony, the rising full moon across a partly frozen river. Signed, Sori Aratame Hokusai Gasu.

KUNIKAZU

261. WIDE PRINT

Winter scene, with snow lying deep and still flying, figures in the foreground on the bank of the Sumida river near Mimeguri temple, and across the water Matsuchiyama hill and shrine. Very interesting specimen.

HIROSHIGE

FLOWERS AND BIRDS SERIES

262. NIGHTINGALE

Half the orb of the full moon seen across the projecting branch of a pine tree, and at the edge of the moon a nightingale in flight, calling.

263. RED HOLLYHOCKS

In bud and blossom, on their long green stems.

Illustrated

264. PAROQUET

In faint rose, blue and green, on the stem of a grape vine in bearing.

Illustrated

265. FIVE SWALLOWS

Playfully flying through the air, over the out-reaching branches of a tree or bush.

Illustrated

266. THE HOJIRO, OR BLUE BIRD

Perched on a stout branch of a peach tree in blossom.

Nos. 263-264-265: FLOWERS AND BIRDS SERIES BY HIROSHIGE

HIROSHIGE—*Continued*

FLOWERS AND BIRDS SERIES—*Continued*

267. BIRD AND VINE

On the drooping stem of a wistaria vine a yellow bird perches, looking downward.

268. THREE SPARROWS ON THE WING

Hovering about two red poppies bending on their tall and garceful stems.

269. STALKS AND LEAVES OF THE BAMBOO

Most artistically drawn in red and black, and a swallow flying toward them.

270. CAMELLIAS IN BLOSSOM

With a *buncho* bird sitting on one of the stems, singing.

HIROSHIGE

TOTO MEISHO, OR "FAMOUS VIEWS IN THE EASTERN CAPITAL" (Yeddo)

271. GOHYAKU RAKAN

Sazane-do, temple of Gohyaku Rakan, and before it a village lying under a hill, and farmers at work in the fields.

Illustrated

272. MASAKI

Temple grounds of Masaki on a clear day after a snow-fall, in the foreground a pleasure boat approaching a landing, and behind the boat a man poling a raft on a river of deep blue.

Illustrated

273. SHIBA-ZOJOJI

Coming forward on the right is a daimio procession, in the temple grounds of Shiba-Zojoji, and on the left groups of priests are greeting one another.

Nos. 271-272: FAMOUS VIEWS OF THE EASTERN CAPITAL (YEDDO)
BY HIROSHIGE

HIROSHIGE—*Continued*

FAMOUS VIEWS IN THE EASTERN CAPITAL—*Continued*

274. KANDA MYOJIN

Gate of the temple of Kanda Myojin, and neighboring tea house, with visitors on a flight of stone steps and others looking from a balcony down over a part of the city of Yeddo.

275. AZUMA-NO-MORI

Broad landscape view at the entrance to the temple of Azuma on the banks of the Sumida, with wayfarers on the river path, and people in a pleasure boat and ferries on the stream, all enjoying the cherry blossoms.

Illustrated

276. TSUKUDAJIMA IRIFUNE

"Welcome Boats," junks returning with cargoes at the island of Tsukuda, mouth of the Sumida river.

277. SHIBA AKABANE

A beautiful snow scene, of artistic arrangement and deft use of color, picturing Shiba Akabane while snow is still falling, a tall pagoda rising above the burdened pines on the left and high fire tower facing it from a hill on the right, while through the centre of the view runs the blue canal, with laden boats lying at rest against its bank. On the right a long row of daimio barracks, with two red gates, and people with umbrellas tramping through the snow before them. Good impression. (A subject similar to that in No. 47, where the season is summer.)

Illustrated

HIROSHIGE

TOTO SANJU-ROKKEI, OR "THIRTY-SIX VIEWS OF YEDDO"

278. NAKASU-MITSUMATA

A confluence of branches of the Sumida river, and Ohashi bridge, in the distance. On a sand strip in the foreground a man burning the bottom of a boat, as a protection against grass and barnacles.

Nos. 275 and 277: FAMOUS VIEWS IN THE EASTERN CAPITAL (YEDDO)
BY HIROSHIGE

HIROSHIGE—*Continued*

THIRTY-SIX VIEWS OF YEDDO—*Continued*

279. ZOJOJI-NO-ASAGIRI

Close in the foreground travelers and a fish vendor are seen in brilliant colors and clear light, in the early morning, while just beyond them other wayfarers appear as dim silhouettes in a morning mist, before Zojoji temple.

280. TSUKUDAJIMA GYOSEN

Large junks rest easily in slightly ruffled water near the island of Tsukuda, on a starry night, and in the offing are many busy fishers with red flares at the bows of their boats.

Illustrated

281. MIMEGURI

Three merry saunterers under the cherry blossoms by moonlight, near the gate of Mimeguri temple on the banks of the Sumida river.

Illustrated

HIROSHIGE

SHOKOKU MEISHO HYAKKEI, OR "HUNDRED VIEWS OF DIFFERENT PROVINCES"

282. USHIDAKI-NO-TAMBO

Ushi waterfall in the province of Izumi, and its mountainous environs, observed between the spreading branches of a huge maple tree whose leaves are brown. Good impression of a rare print.

283. MUROTSU

Harbor of Murotsu in winter, its blue waters bordered by snow-covered hills; a number of junks lie at anchor and others are coming in under full sail.

284. HIDA KAMABUCHI

Rapids of Hida Kamabuchi in the province of Bungo, in four streams, with travelers seen on one of the intervening strips of land, and in the distance the village of Takase. Rare specimen; good impression.

Nos. 280-281: VIEWS OF YEDDO BY HIROSHIGE

HIROSHIGE—*Continued*

HUNDRED VIEWS OF DIFFERENT PROVINCES—*Continued*

285. KIRIFURI-NO-TAKI

Kirifuri waterfall in Nikko, tumbling from shelf to shelf in white foam between steep green banks broken by sandy-red.

286. CHOKAIZAN

Mount Chokai nearly fills the background, with banks of mist lying at its base over green rolling hills that lead down to a pine bordered beach. In harbor in the foreground junks are lying up.

287. SUWAKO

Winter on Lake Suwa in the province of Shinshu, with travelers and coolies passing, fishermen fishing through the ice, and a fire glowing before a rest hut. Excellent impression, and rare.

288. NAGASAKI MARUYAMA

Gaily bedecked girl with telescope looking over the bay of Nagasaki from a balcony, another standing behind her, and in the distance across the water a varied landscape, all in soft colors with a delicate atmospheric effect. Fine impression.

Illustrated

289. TATSUKUCHIYAMA

The great cave or rock cavern known as the "Dragon's Mouth," in the province of Bizen. In front of it a peasant carrying a hoe, and wearing a straw coat and broad hat, makes his way along shore in a hard rain.

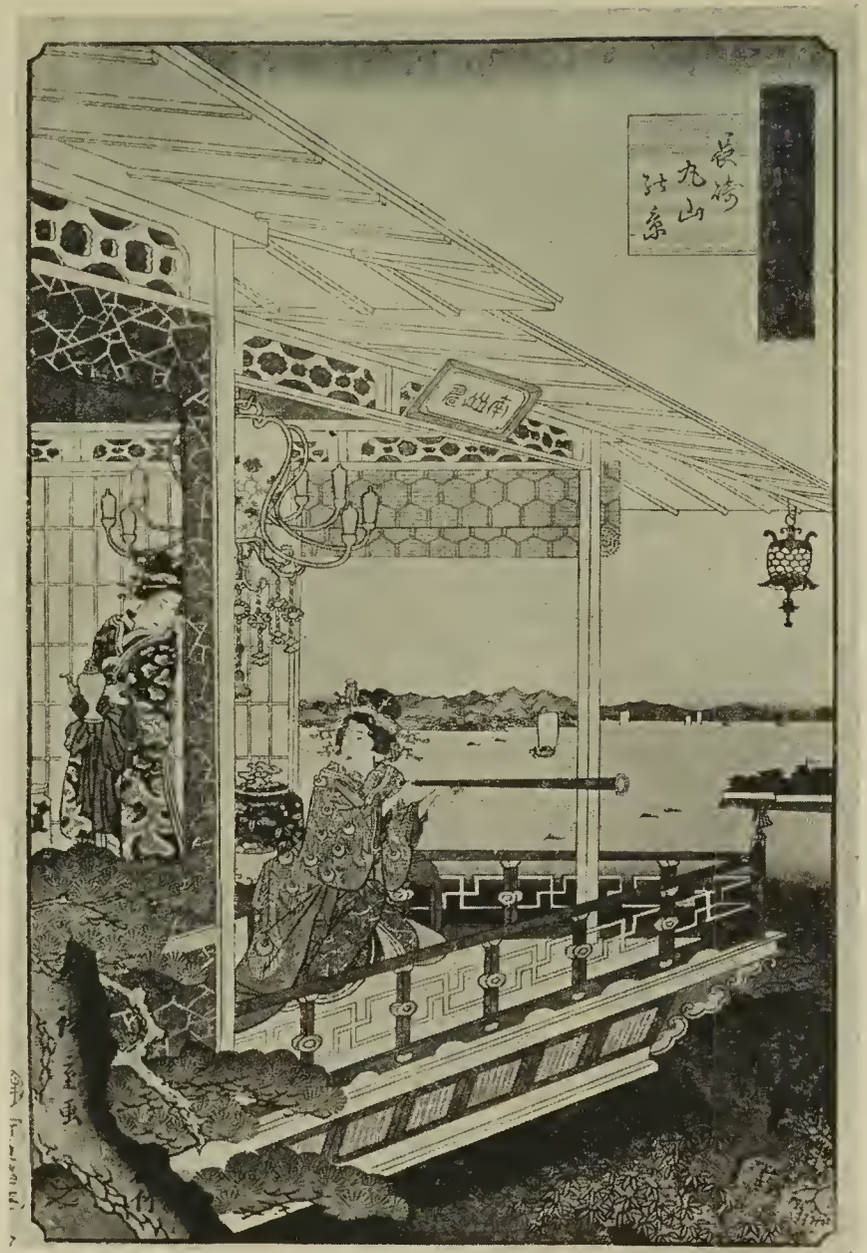
Illustrated

HIROSHIGE

FUJI SANJU ROKUKEI, OR "THIRTY-SIX VIEWS OF FUJI"

290. RYOGOKUBASHI

The renowned Ryogoku bridge alive with passers crosses the picture, snowy Fuji rising above a mist in the distance; in the left foreground a pleasure boat about to quit a landing with geisha.



Nos. 288-289: NAGASAKI MARUYAMA AND TATSUKUCHIYAMA BY HIROSHIGE

HIROSHIGE—*Continued*

THIRTY-SIX VIEWS OF FUJI—*Continued*

291. YENOSHIMA

Fuji seen through the *torii* of the island shrine, and in the foreground three girls in uniform dress who have just landed, on the occasion of a picnic.

292. SUKIYAGASHI

Fuji seen from Sukiyagashi in Yeddo, which lies under a blanket of snow; straw covered boats are in the river, and a corner of the great wall of the castle projects from the right, while on the embankment at the left appear the domiciles of daimio.

293. SAGAMIGAWA

Fuji from the Sagami river, in which in the foreground are two men poling rafts, one of the rafts having a fire under its triangular shelter tent.

294. HODA-NO-KAIGAN

Fuji from Hoda beach in the province of Boshu. In the foreground waves dashing against a low rock shelf, and travelers walking in a waterside path below tall cliffs, and in the middleground boats on smooth water.

Illustrated

295. SATTA-NO-KAIJO

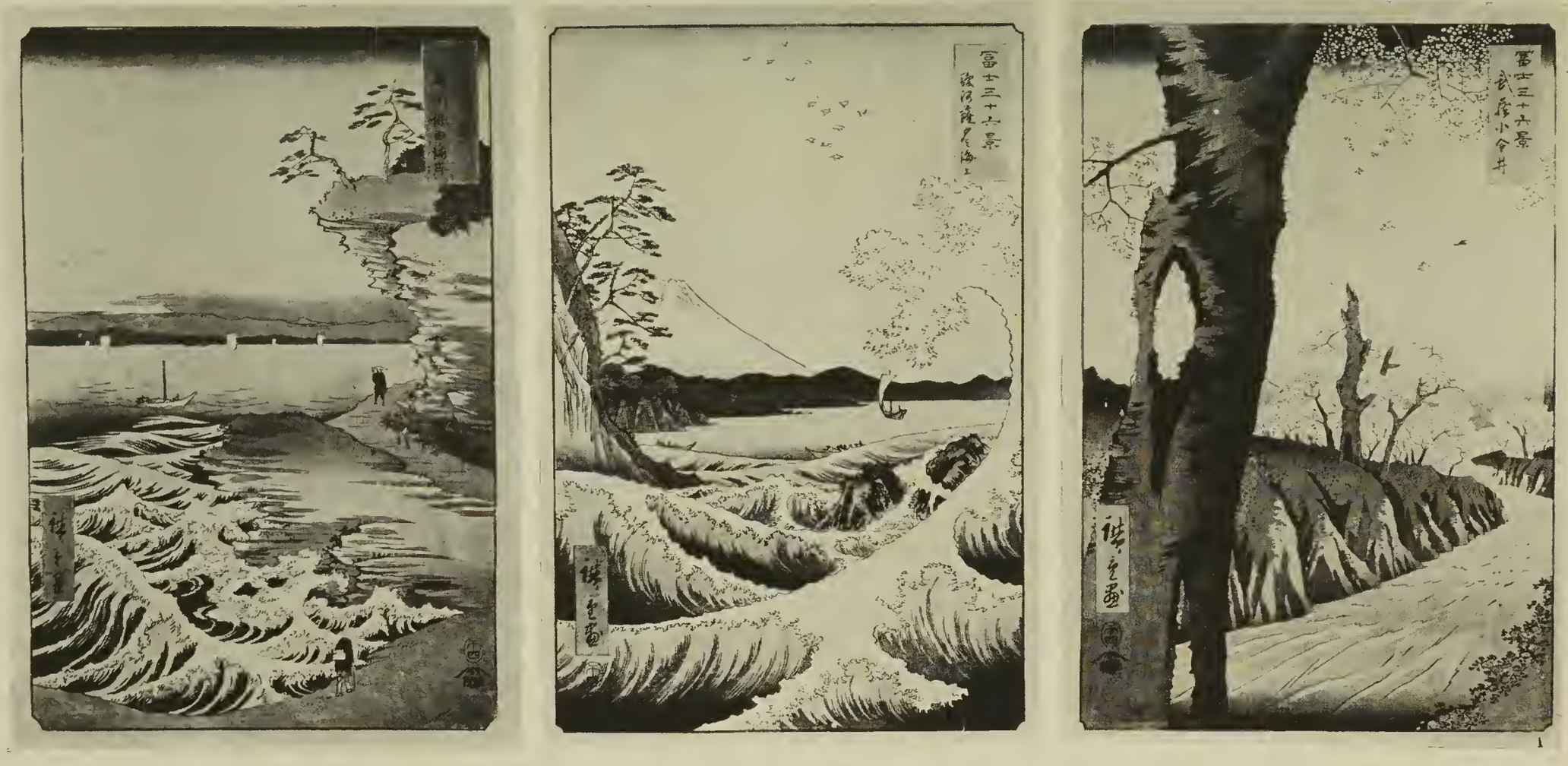
Picturing the great waves at Satta in the province of Suraga, with boats on the still waters beyond, and far away Fuji snow-white. Most exquisite impression, perfect in every respect; in remarkable preservation.

Illustrated

296. KOGANEI

Famous Koganei in the province of Musashi, with cherry trees in gay blossom on the borders of a rapid river, the banks carpeted with wild azaleas under the cherry blossoms, and the peak of ice-capped Fuji in the distance, seen through an aperture in the trunk of a tree. One of the rarest prints, and a perfect impression.

Illustrated



Nos. 294-295-296: HODA-NO-KAIGAN, SATTA-NO-KAIJO AND KOGANEI BY HIROSHIGE

HIROSHIGE

YEDDO MEISHO HYAKUKEI, or "HUNDRED VIEWS OF YEDDO" preceded by a memorial portrait of Hiroshige by Toyokuni

297. UPRIGHT PRINT

Regular size. A memorial portrait, by Toyokuni, of Ichiryusai Hiroshige, who is seated on a richly adorned mat. Issued in the month in which Hiroshige died. Over the signature of Toyokuni are a few characters in a running hand, reading: "While thinking of him we shed tears." Dated 1858.

Illustrated

298. KOMAKATA-DO

In the left foreground the shrine roof of Komakata-do, over which the eye ranges to the Sumida river with numerous boats and a raft, and distant Honjo on the farther shore, and at the left in the middle distance the Adzuma bridge. Rain is falling and a nightingale sounds its note high in the sky.

299. SEKIYA-NO-SATO

Looking out through a "full-moon window" upon the upper courses of the Sumida river, where a barge, a raft, a boat under sail and other craft are seen, and the branches of a blossoming plum tree project into the view.

300. SHUBI-NO-MATSU

Numerous pleasure boats seen at evening on the Sumida river, the farther bank lined with houses. In the foreground on the left a gondola with lattices down, showing silhouettes of a pleasant scene within, at rest under the pine tree of the happy tryst, called "Shubi-no-Matsu."

301. YOSHIWARA-NIPPONDZUTSUMI

Famous gay road to Yoshiwara with summer resting houses on both sides and numerous passers, in the early evening, and a flock of wild geese flying across the path of the moon.

No. 297: MEMORIAL PORTRAIT OF ICHIRYUSAI HIROSHIGE
BY TOYOKUNI

HIROSHIGE—*Continued*

HUNDRED VIEWS OF YEDDO—*Continued*

302. RYOGOKU-HANABI

Many-peopled Ryogoku bridge over the Sumida river, at night, with fireworks illuminating the sky and boats brilliantly lighted with lanterns spread out across the stream.

303. TSUKUDAJIMA

The island from the Yeitai bridge, in the moonlight, with many junks lying up at the right and fishing boats with torch lights seen at the left, across a foreground of rippling waters.

304. ONMAYA GASHI

A bend of the Sumida with people in boats, and on the right a point of Onmaya, overhung by weeping willows, and in the distance the Makura bridge and the Honjo district.

Illustrated

305. YABUKOJI ATAGOSHITA

In a snow storm which makes the way steep and burdens the branches of bordering pines and bamboos, along the course of a blue brook, some ladies in winter attire with umbrellas up, and a number of coolies in straw coats and large hats, are seen passing the abode of daimio, on the left, while snow birds flutter overhead.

Illustrated

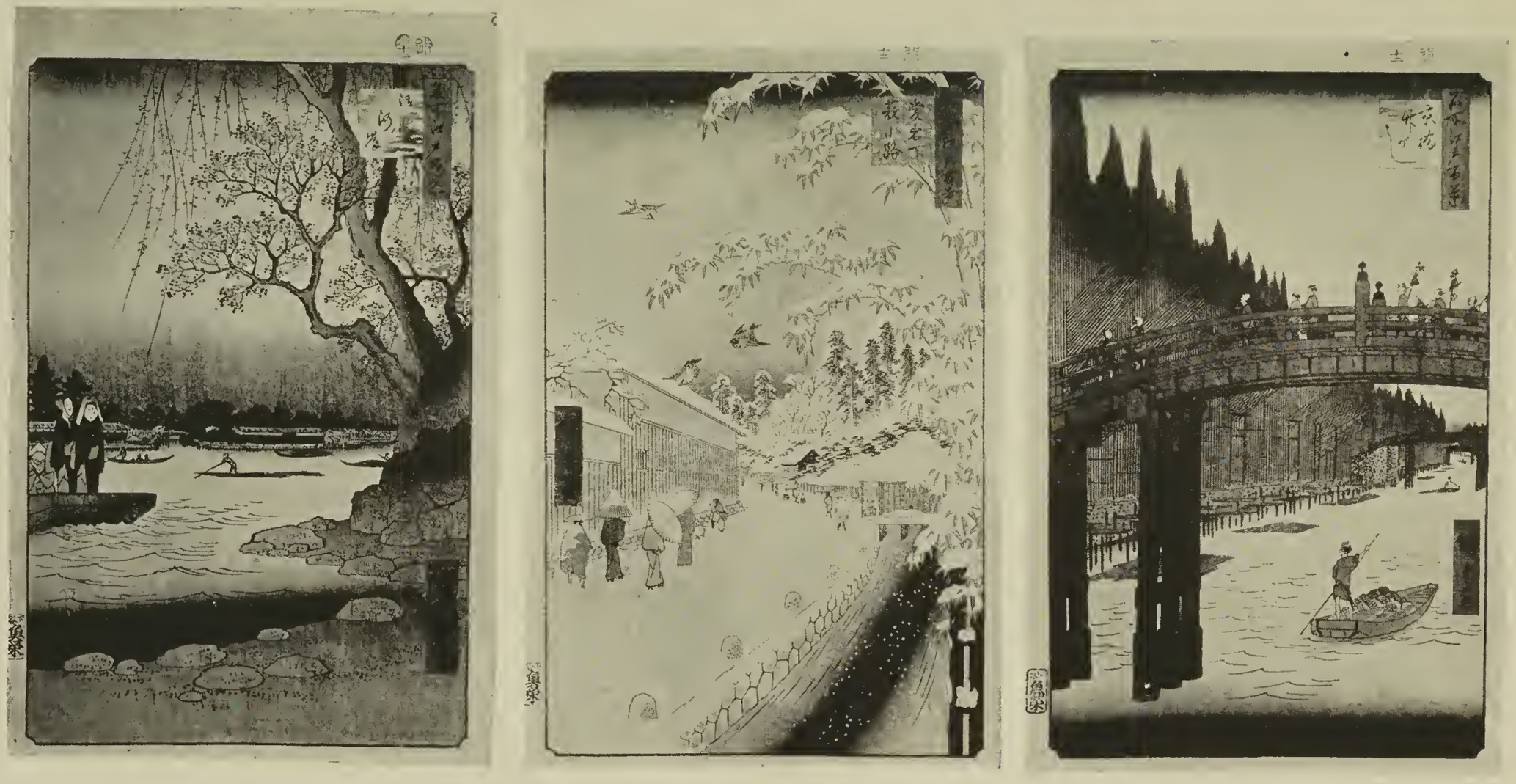
306. TAKEGASHI NEAR KYOBASHI

A great bamboo yard entering the picture on the left recedes toward the background on the right, along a rippling river. In the foreground a man is poling a boat under the big wooden Kyo bridge, on which a number of persons are seen in the bright light of the full moon.

Illustrated

307. SANYABORI

A girl walking on a starry night along the bank of the Sumida river; on the far side Matsuchiyama, and below it houses illuminated at either end of the Imada bridge. Excellent state.



Nos. 304-305-306: THREE VIEWS OF THE "HUNDRED VIEWS OF YEDDO" BY HIROSHIGE

HIROSHIGE—*Continued*

HUNDRED VIEWS OF YEDDO—*Continued*

308. FUKAGAWA KIBA

Lumber yard of Fukagawa in a snow storm, and men in straw coats manœuvring rafts in the cold blue river; overhead two birds on the wing. Fine print, noticeably in the delicate use of color and the thoroughly artistic composition.

309. OJI-NO-KITSUNEBI

The mysterious "fox fire." Under trees on a foreground bank is a large gathering of foxes, in the starlight of New Year's eve, while hundreds more accompanied by the weird pink flares approach across a lowland field from the forest of the Oji Fox shrine, whose tall trees rise dark in the distance.

310. TAIKOBASHI MEGURO

In the immediate foreground an arched stone bridge over a cold and winding blue stream, in a landscape of plentiful trees and bushes weighted with snow. Crossing the bridge a lady in winter purple carrying an umbrella, followed by an attendant in a green rain coat, and some other passengers. An excellent impression, vivifying the atmosphere of a heavy snowfall.

Illustrated

311. FUKAGAWA SUSAKI

View of the flat lands of Fukagawa, the so-called "Hundred Thousand Acres," covered with snow, and a great eagle swooping downward from on high.

Illustrated

312. OHASHI-NO-YUDACHI

Ohashi bridge over the Sumida river, in a shower, with foot passengers rushing through the rain, a solitary man pushing a raft across the stream and in the dark distance the shore of the Honjo district.

Illustrated

Nos. 310-311-312: THREE VIEWS OF THE "HUNDRED VIEWS OF YEDDO" BY HIROSHIGE

HIROSHIGE—*Continued*

HUNDRED VIEWS OF YEDDO—*Continued*

313. KANEGAFUCHI ON THE AYASEGAWA

Overhead a branch of a mimosa tree with large blossoms sways over the picture, above a man poling a log raft along the blue Ayase river, a tributary of the Sumida; in the distance the attractive scenery of Honjo. A most excellent impression, perfect in every respect.

HIROSHIGE

TOKAIDO GOJUSANTSUGI OR "FIFTY-THREE VIEWS ON THE TOKAIDO"

314. OH-ISO ON THE TOKAIDO

The ocean-side village of Oh-iso, with its closely set houses, viewed in a rainstorm, with coolies and a laden horse going toward it on a pine-bordered road through rice fields.

315. MISHIMA ON THE TOKAIDO

Travelers in a sedan chair and on horseback passing in front of a temple gate in an early morning mist.

316. YOSHIWARA ON THE TOKAIDO

A narrow road between aged pine trees, leading a winding course through flooded rice fields, toward the town of Yoshiwara. On the road some travelers afoot, and three boys mounted on a single horse. Fuji in the distance.

317. KAMBARA ON THE TOKAIDO

Winter view of the village of Kambara under a heavy fall of snow, with villagers plodding along the steep way, one of them under the shelter of an umbrella. A fine impression.

Illustrated

318. MITSUKE ON THE TOKAIDO

In the foreground, on the near shore of an island in the Tenryu river, two boatmen awaiting passengers, and on the farther shore numerous people in conversation, and other ferryboats in the farther branch of the stream.

Illustrated

Nos. 317-318: TWO VIEWS OF THE FIFTY-THREE VIEWS ON THE TOKAIDO BY HIROSHIGE

HIROSHIGE—*Continued*

FIFTY-THREE VIEWS ON THE TOKAIDO—*Continued*

319. MARIKO ON THE TOKAIDO

At the foot of a green hill a small teahouse, and travelers there enjoying their lunch, with one wayfarer on the road. Rosy pink background.

320. NISSAKA ON THE TOKAIDO

Entering the picture low on the left and revealing there a view across a valley to other mountains, a yellow mountain path curves up a steep incline on the right—the great mountain path of Nissaka—and travelers are seen on it, and coolies bearing their loads. At the foot of the incline the great stone Yonaki-ishi, "Cry in the night," lying in mid-path, with travelers examining it. (According to tradition if the stone is moved it cries at night, so the residents long ago refused to have it taken from the path.)

321—ISHIYAKUSHI ON THE TOKAIDO

At the foot of a mountain range, temple buildings and a small village, with visitors arriving and farmers working in a rice field after the crop has been harvested, preparing the ground for a different crop.

322. SHŌNŌ ON THE TOKAIDO

A well-known subject: Shower on a mountain path alongside the bamboo forest of Shōnō, with travelers and coolies caught in the wind-driven rain.

Illustrated

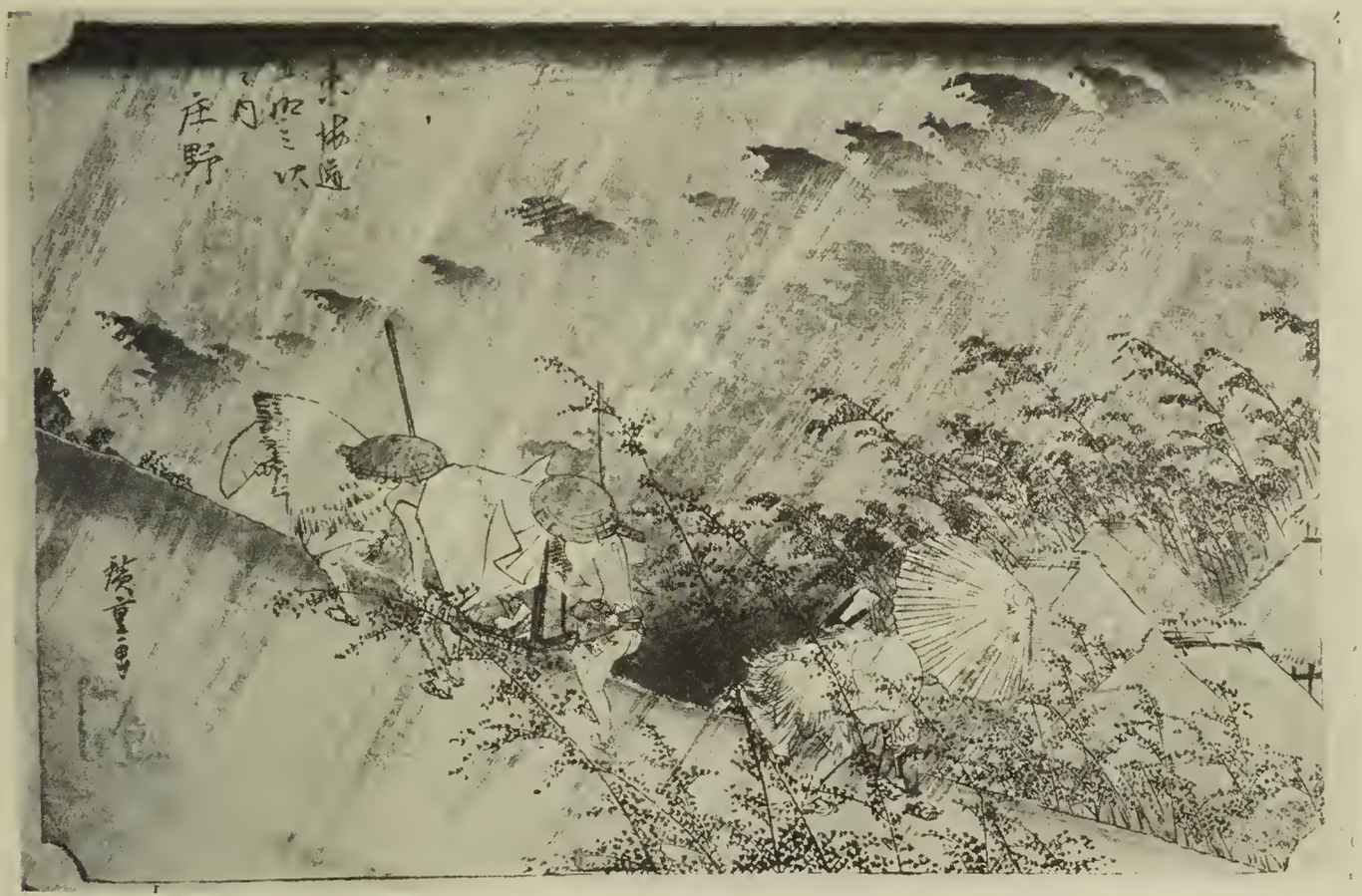
323. KAMEYANA ON THE TOKAIDO

A winter scene, showing travelers climbing a mountain path toward a castle wall, overlooking a village of snow-covered houses.

324. TSUCHIYAMA ON THE TOKAIDO

In a heavy downpour of rain the forerunners of a daimio procession are seen crossing a bridge over a rapids, about to enter the village of Tsuchiyama.

Illustrated



Nos. 322 and 324: TWO VIEWS OF THE "FIFTY-THREE VIEWS ON THE TOKAIDO" BY HIROSHIGE

HIROSHIGE—*Continued*

FIFTY-THREE VIEWS ON THE TOKAIDO—*Continued*

325. HAMAMATSU ON THE TOKAIDO

The city of Hamamatsu and the towers of its protecting castle are seen in the distance across low-lying fields, and on a green bank in the foreground some coolies are warming themselves at a fire built at the foot of a huge cryptomeria tree.

HIROSHIGE

TOTO MEISHO SERIES (narrow upright prints)

326. KAMEIDO

With a view of the famous wistaria and the Taiko bridge over the pond, in the grounds of the Kameido temple; at the edge of the pond two young women and a child.

327. RYOGOKU

Showing a part of the Ryogoku bridge, with numerous passers and many boats in the river, on a night of fireworks.

328. KINRYUZAN

Showing the temple and pagoda of Asakusa, with red walls and blue roofs, rising out of a dark forest beyond pink-roofed tea houses lining a bank of the Sanya river, a tributary of the Sumida. A heavy rain falling.

329. SHINYOSHIWARA

Yemonzaka, a hilly road to the Yoshiwara, on a moonlight night, with passers-by, and at a little distance the roofs of the houses rising above a mist.

Illustrated

No. 329: YEMONZAKA BY HIROSHIGE

HIROSHIGE

FLOWERS AND BIRDS SERIES

330. PHEASANT

In plumage of soft and delicate coloring, on a steep hillside, among young pines.

331. PAIR MANDARIN DUCKS

Swimming, with pond lilies and other blossoms near by.

332. HOJIRO BIRD

Perched on a branch of red cherry blossoms.

333. PAROQUET

In rich red and blue plumage, with green feathers in wings, perched on a downward-hanging pine-tree branch and looking back over its shoulder. Printed on pale yellow ground.

Illustrated

334. HOJIRO BIRD

Swinging head downward on a long swaying branch or stem of the double camellia in rich bloom.

Illustrated

335. ONAGADORI

"The long-tailed bird" of Japan, in blue, pink, white and black, on a slender branch of a blossoming plum tree.

Illustrated

336. PAIR OF WILD DUCKS

On a stream, under overhanging grasses, in a snow-storm.

337. WHITE HERON

Flying over purple iris growing in a blue pond. Printed on a soft yellow ground.

338. GREEN-FEATHERED PAROQUET

Perched on a branch of a cherry tree in blossom.

Nos. 333-334-335: FLOWERS AND BIRDS SERIES BY HIROSHIGE

HIROSHIGE

KYOTO MEISHO, OR "VIEWS OF KYOTO"

339. YODO-GAWA

A well-peopled passenger boat which strong men are poling, on the line between Kyoto and Osaka, in the blue Yodo river at evening, and a nightingale flying across the great orb of the full moon.

340 KINKAKUJI

In the foreground at the right the temple of Kinkakuji or the Golden Pavilion, with people on its porch looking out upon a blue and shining lake.

341. KIYOMIDZU TEMPLE

From the balcony of a tea house where several people are gathered, the temple and pagoda engulfed in a burst of cherry blossoms.

342. YASE-NO-SATO

Where the great industrial women every day bring loaded on their heads the products of their industry, to sell in the markets of Kyoto.

343. TSUTENKYO-NO-MOMIJI

Picturing the temple bridge of Tsuten, and on the green bank of the stream people enjoying a picnic under the red and yellow foliage of maples.

344. SHIMABARA DEGUCHI-NO-YANAGI

In which young women residents of the Shimabara appear at the gate beside a leaning willow tree, with men in joyous mood and attendants, while other figures are seen within the gate and on a balcony.

345. TADASU-GAWARA

A summer scene on the bank of the Tadasu stream, with people comfortably seated in a tea house and others hastening for shelter from a sudden heavy downpour of rain.

HIROSHIGE

LAKE BIWA SERIES, THE "EIGHT CELEBRATED VIEWS OF LAKE BIWA" (one print missing)

346. AWAZU ON LAKE BIWA

Picturing the great inlet of Awazu, with sail on the blue and silvery water, and the castle nestling under the distant mountains. In the foreground a pine tree ramble, with figures.

347. MII TEMPLE ON LAKE BIWA

The buildings of the temple and other buildings appear in a deep pine forest on the slope of the broad hill under the high peak of distant Hiei, with figures in the foreground. It is dusk, at the hour of striking the Mii bell.

348. YABASE ON LAKE BIWA

In the foreground Yabase village nestling among willows at the border of the lake, on which appear a fleet of homeward bound sailing boats, and across the water rises the great mass of Mount Hiei.

349. KATATA ON LAKE BIWA

With a flock of geese coming to rest overnight, and in the foreground and middle distance fishing boats under sail and oar.

350. MOUNT HIRA ON LAKE BIWA

The rugged mass rising high on the right, and below a quiet village toward which villagers are making their homeward way carrying loads of wood.

351. ISHIYAMA ON LAKE BIWA

With the strong light of the full autumn moon shining upon the Ishiyama temple high on the left, and the famous Seta bridge in silhouette in the distance.

352. KARASAKI ON LAKE BIWA

Showing the great, aged, far-spreading and famous pine tree, with its branches supported on spiles planted in the lake bottom, and in its shelter the shrine with its lanterns and torii, under a heavy night rain.

HIROSHIGE

KISOKAIDO SERIES (eight prints)

353. WADA ON THE KISOKAIDO

On a steep and rambling mountain path travelers are coming and going; on their either hand the rising flanks of jagged peaks, snow-covered, the white mantle broken by wandering lines of evergreens on the irregular ledges.

354. SHINMACHI ON THE KISOKAIDO

Mount Fuji dominating a receding blue range appears on the left in the background, across the roofs of valley buildings; before these travelers are seen on a green embankment at the border of a river that crosses the foreground, and others are making their way over a bridge across the stream.

355. MOTOYAMA ON THE KISOKAIDO

Under the trunk of a leaning pine tree springing from a steep green bank on the left and crossing the picture, and upheld midway by an arched support, two woodmen are seated on a log, resting and smoking, beside a comforting fire. At either hand are boys with loads of pine needles gathered into large baskets, which they carry on their backs.

356. KARUIZAWA ON THE KISOKAIDO

Two fires, burning in a field and at the foot of a tree by a roadside, at night, illumine the village of Karuizawa in the distance and on the right, while in the foreground travelers pause at the nearer fire to light their pipes.

Illustrated

357. MOCHIDZUKI ON THE KISOKAIDO

The night of the full moon on the pine-bordered Mochidzuki road, with pilgrims, coolies and pack horses toiling up a broad and gentle slope.

Illustrated

No. 356: KARUIZAWA ON THE KISOKAIDO BY HIROSHIGE

No. 357: MOCHIDZUKI ON THE KISOKAIDO BY HIROSHIGE

HIROSHIGE—*Continued*

KISOKAIDO SERIES—*Continued*

358. SUHARA ON THE KISOKAIDO

In a heavy shower travelers seen in silhouette hasten to the left, and coolies run to the right, where some pilgrims are resting at a small shrine under huge cryptomeria.

359. NAGAKUBO ON THE KISOKAIDO

A traveler on horseback, accompanied, appears in silhouette crossing a long wooden bridge, in an evening mist veiling the light of a full moon that has barely risen over distant mountains, while in full light in the foreground a farmer is leading his horse homeward and children are playing with dogs on the low bank of a broad river.

Illustrated

360. SEMBA ON THE KISOKAIDO

A boatman poling a punt laden with brush cut for fencing, and followed by another boatman guiding a lumber raft, is seen threading the courses of a winding stream on the night of the full moon; on the low banks are leaning willows, their branches wafted to the right in the evening breeze.

Illustrated

HIROSHIGE

YEDDO KINKO HAKKEI, OR "EIGHT VIEWS OF THE SUBURBS OF YEDDO" (two prints missing)

361. IKEGAMI BANSHO

The hour of the evening bell at Ikegami temple, showing the pagoda and temple buildings, and many tea houses and numerous people in the foreground.

No. 359: NAGAKUBO ON THE KISOKAIDO BY HIROSHIGE

No. 360: SEMBA ON THE KISOKAIDO BY HIROSHIGE

HIROSHIGE—*Continued*

EIGHT VIEWS OF THE SUBURBS OF YEDDO—*Continued*

362. GYOTOKU KIHAN

Welcome boats, or boats returning home, with tall sails raised, at Gyotoku on the upper part of the Sumida river, and a long ferryboat with several persons aboard in the foreground.

363. ASUKAYAMA BOSETSU

A presentation of a place famous for its snows, Asukayama, under a dense covering of snow, at dusk, with wayfarers in the foreground plodding homeward.

Illustrated

364. SHIBAURA SEIRAN

A scene at Shiba-ura at the mouth of the Sumida river, with the sea calm and sky clear after a storm, long boats out in the storm and two junks lying in the foreground. An excellent impression.

Illustrated

365. ADZUMANOMORI, YORU-NO-AME

A spring shower at midnight over the Adzuma shrine near Yanagijima. Rare specimen.

Illustrated

366. TAMAGAWA AKI-NO-TSUKI

Picturing the autumn moon shining brightly on the Tama river, and fishermen drawing their nets near a weeping willow tree whose graceful branches are swaying in a breeze.

Illustrated

HOKUSAI

367. WIDE PRINT

With a varied display of chrysanthemums in soft colors, and a single bee fluttering over the group.

Nos. 363-364-365-366: FOUR VIEWS OF THE SUBURBS OF YEDDO BY HIROSHIGE

HOKUSAI

FAMOUS BRIDGE SERIES, ENTITLED: "SHOKOKU MEIKYO KIRAN," "THE VIEWS OF THE BRIDGES OF THE VARIOUS PROVINCES" (four prints of the Series)

368. YAHAGI-NO-HASHI

The Yahagi bridge of Okazaki on the Tokaido, a high and broad arch on wooden piers and carrying many people, most of whom are watching an archery contest taking place on the nearly dry bed of the river, on the far side, while on other parts of the waterless bottom parasols and mats are drying.

369. KUMO-NO-KAKE-HASHI

A high bridge between tall, rugged crags, which sometimes in hazy weather looks cloud-like in its lofty elevation; at Ashikaga in the province of Shimotsuke.

370. MIKAWA YATSUHASHI

The bridge of eight parts over the iris pond in the province of Mikawa, with farmers and travelers crossing it and some pausing to admire the iris blossoms.

Illustrated

371. SANO FUNABASHI

A pontoon bridge in the province of Kozuke describing a sharp curve, almost rectangular, and travelers crossing it, one of them on a brown horse. Snow covers the land and rests upon the treetops, and coats the plodding pilgrims.

Illustrated

HOKUSAI

"HUNDRED POEMS EXPLAINED BY THE NURSE;" JAPANESE TITLE: "HIYAKUNIN ISSHU UBA GA YETOKI" (seven prints of the series)

372. POEM BY GON-CHU-NAGON-SADA-IYE

On salt making. Girls bring the salt water in buckets on yokes on their shoulders, men pile the bundles of wood and an old couple feed the fire, which burns briskly.

No. 370: MIKAWA YATSUHASHI BY HOKUSAI

No. 371: SANO FUNABASHI BY HOKUSAI

HOKUSAI—*Continued*

"Hundred Poems"—*Continued*

373. POEM BY SARUMARU DAYU

A party of peasant women, their shoulders basket laden, and carrying rakes, thread a winding path through the mountains in the autumn, when the maples are in their bright tints; two of them turn to listen to the far cry of a stag on a distant crest.

374. POEM BY FUJIWARA-SHIGE-YUKI-ASON

A junk with tall sail hoisted moves steadily through rippling waters along a low green shore. A couple peer from its square port, and birds fly low over a point of the land. In excellent condition.

375. POEM BY KAN-KE

A high court officer's visit to the Tomukeyana shrine at Nara. The picture shows in brilliant color his bullock cart waiting, the bullock lying down within its shafts and attendants at hand, while red maple leaves sweep through the air on a gentle autumn breeze.

376. POEM BY SANGI TAKAMURA

On the women divers for the *awabi* (shellfish), who throughout the year pursue their task. Three are in the rolling waves between rocky islands, one bringing up a shell, while the companion three rest on a low bluff and men in a boat stand ready to receive the catch.

377. POEM BY BUNYA-NO-ASAYASU

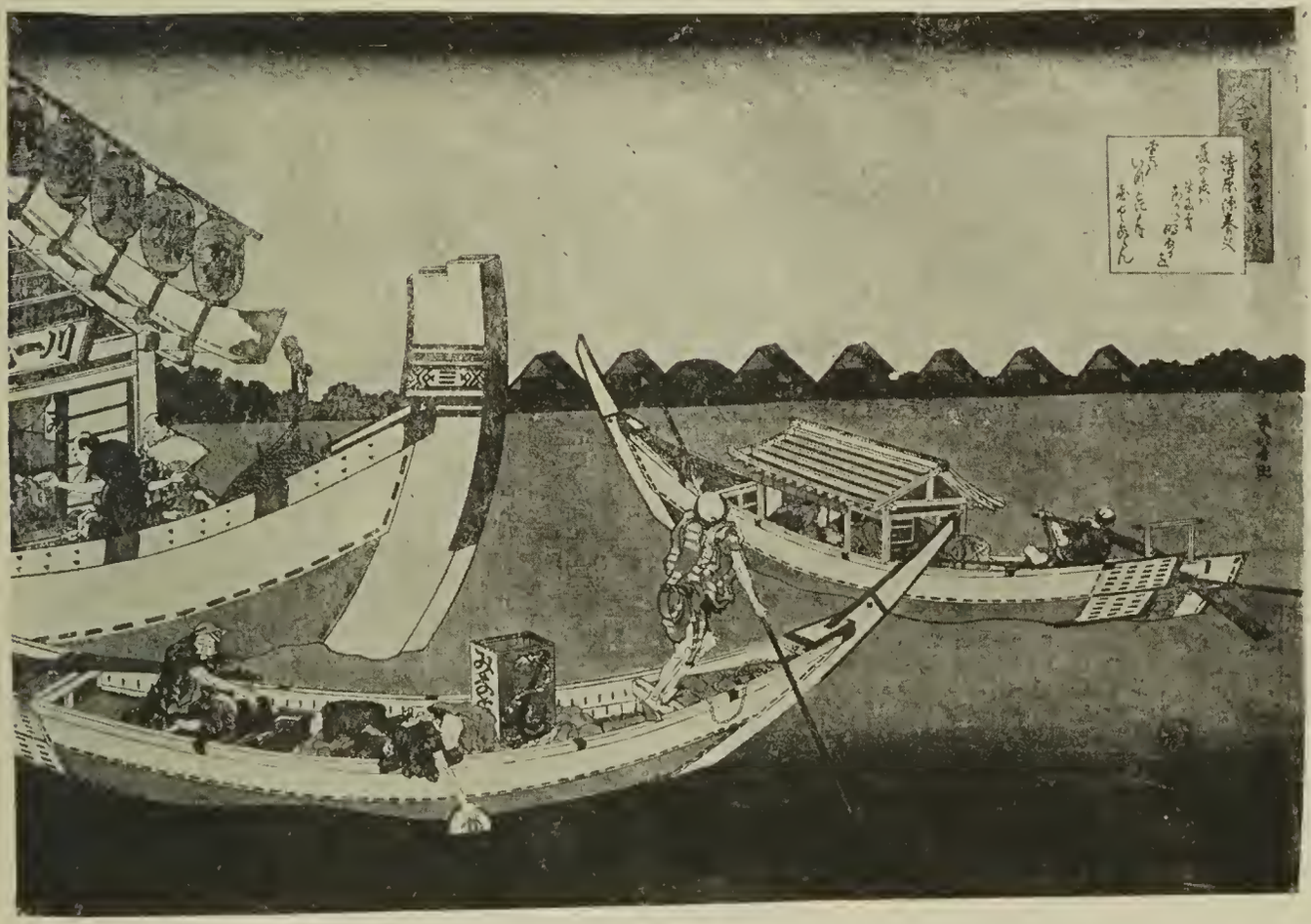
Young palace attendants in a boat in an arm of a lake where the lotus grows gather the leaves and the flowers.

Illustrated

378. POEM BY KIYOWARA-MINAMOTO-NO-YOFU

Midsummer night on the Sumida river, with a great pleasure boat alight with lanterns and two smaller craft, all carrying passengers enjoying the evening.

Illustrated



No. 377: POEM BY BUNYA-NO-ASAYASU BY HOKUSAI

No. 378: POEM BY KIYOWARA-MINAMOTO-NO-YOFU BY HOKUSAI

HOKUSAI

EIGHT OF THE FAMOUS SERIES OF THIRTY-SIX VIEWS OF FUJIYAMA, ENTITLED: "FUGAKU SANJU-ROKKEI"; ALL SIGNED *Maye-no Hokusai Iitsu fude*

379. FUJIYAMA

From Umezawa-Hidari, in the province of Soshu, with five cranes at the edge of a foreground stream and a pair of the birds flying skyward.

380. FUJIYAMA

From Ushibori, in the province of Hidachi, showing in the foreground a boat with people aboard, lying in the shallows of the Ushibori swamp. In rich blues, soft green and white.

381. FUJIYAMA

From Izawa, in the province of Koshu, showing travelers at the border of the blue and silvery lake at dawn.

382. FUJIYAMA

From the ocean, off the Bay of Kazusa, with two pale-rose and old-gold junks in the immediate foreground. A rare example.

383. FUJIYAMA

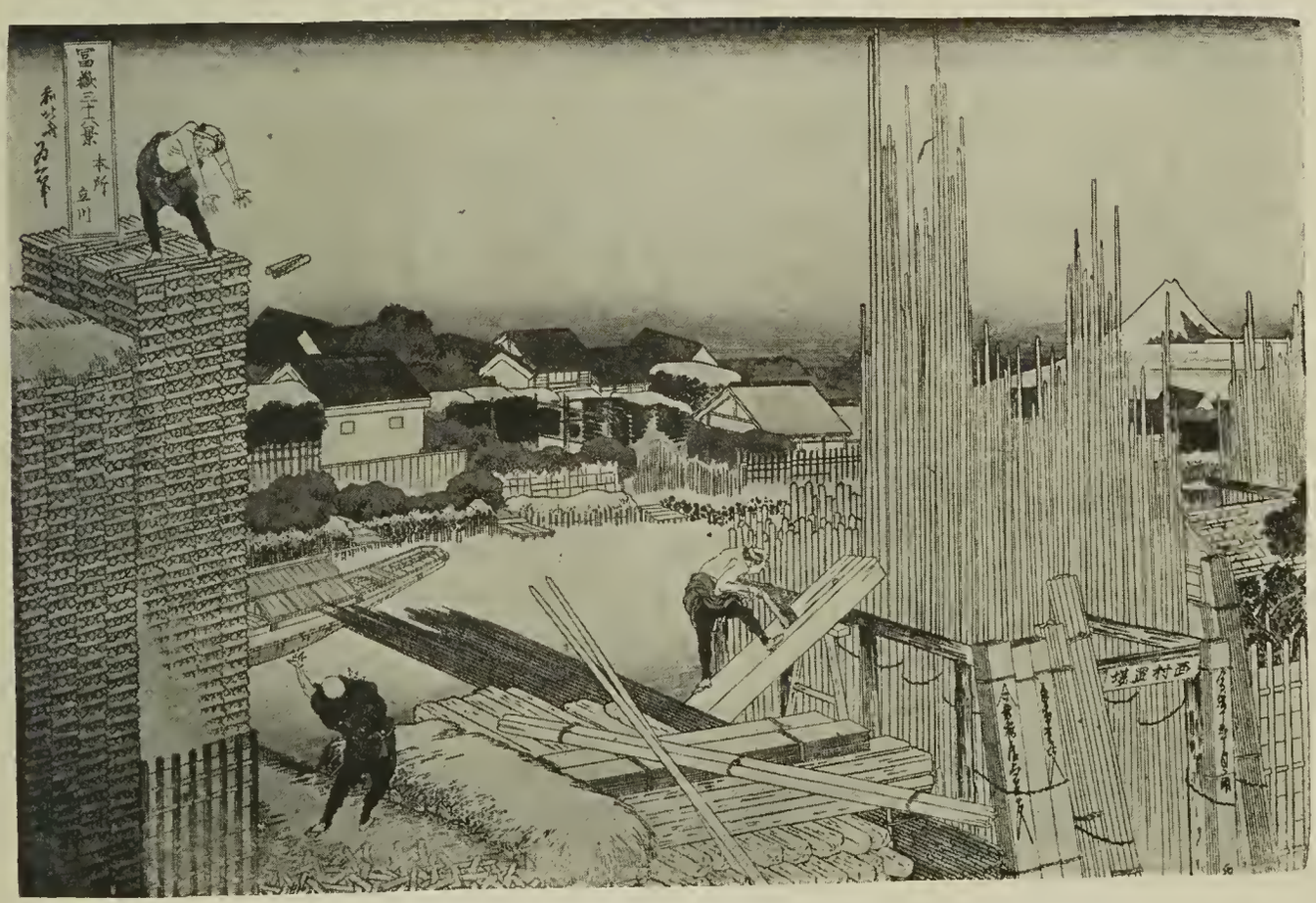
From Ishikatazawa, with a fisherman drawing his net in blue water from a long green point of land.

Illustrated

384. FUJIYAMA

From Honjo Tatekawa in Yeddo, the well known lumber-yard subject. Rare example.

Illustrated



No. 383: FUJIYAMA FROM ISHIKATAZAWA BY HOKUSAI

No. 384: FUJIYAMA FROM HONJO TATEKAWA BY HOKUSAI

HOKUSAI—*Continued*

THIRTY-SIX VIEWS OF FUJIYAMA—*Continued*

385. FUJIYAMA

From Yamashita Shiro-ame, with lightning flashes illuminating the great peak and white cloud banks lying over the lower mountains.

Illustrated

386. FUJIYAMA

From Kanagawa; one of the noted prints of the series, known as "Uranami" (meaning "back of the waves"), and showing the distant mountain beyond huge seas, with the atmosphere thickening under an approaching storm.

Illustrated

HOKUSAI

387. KAKEMONO-YE

Shika-Shashinkyo Series. "Tokusa-Kari," an old man carrying a load of *tokusa*, balanced on a pole borne upon his shoulder, across a bridge over rapids. In the distance a fine growth of border grasses and a copse, in the path of the rising full moon. Signed, Maye-no Hokusai Iitsu fude.

388. KAKEMONO-YE

Shika-Shashinkyo Series. Toru-Daijin in full Court costume, and two of his retainers, on a green shore under the new moon, with sleeping birds in the top branches of a tree in the foreground. Signed Maye-no Hokusai Iitsu fude.

389. KAKEMONO-YE

Abe-no-Nakamaro, the great poet and statesman, who was sent as envoy to China and after being graciously received by the Chinese Emperor was feasted by him and made drunk, after which the Emperor retired, leaving orders that his guest be imprisoned and starved

No. 385: FUJIYAMA FROM YAMASHITA SHIRO-AME BY HOKUSAI

No. 386: FUJIYAMA FROM KANAGAWA BY HOKUSAI

HOKUSAI—*Continued*

to death. The envoy is pictured seated on the high balcony of a Chinese palace at the waterside, beneath a tall pine tree, in the light of the full moon, with various figures about him and a number of sampans in the distance, guarding against his escape.

Illustrated

390. KAKEMONO-YE

Shika-Shashinkyo Series. "Sho-nenko"; a Chinese incident, in which two nobles on horseback on the winding road bordering a lake are shown laughing at an old fisherman who has gone to sleep while still holding his rod, seated on the green bank. Signed, Maye-no Hokusai Iitsu fude.

Illustrated

SHUNYEI

391. ACTOR PRINT

Representing a lady with a fan, standing near a bamboo fence.

392. ACTOR PRINT

Presenting a puppet showman on a stage, holding up a female doll, or marionette.

393. ACTOR PRINT

Picturing a swordsman ready for attack, standing on the bank of a river and holding a lantern by its string in his teeth.

Illustrated

394. LARGE PRINT OF AN ACTOR AS A SAMURAI

With swords and fan, standing. An extraordinary specimen. Fine impression.

Nos. 389-390: KAKEMONO-YE BY HOKUSAI

SHUNSHO

395. ACTOR PRINT

Picturing a nobleman in Court costume.

396. ACTOR PRINT

Showing an actor in the character of a "bad man."

397. ACTOR PRINT

In representation of a lady in a classical dance, seated among peonies and holding aloft one of the huge blossoms; she wears an animal-head bonnet.

398. AN ACTOR

In the character of a samurai.

399. AN ACTOR

As a middle class merchant.

400. AN ACTOR

Representing an itinerant vendor of incense.

401. AN ACTOR

As a young noble, standing, in handsomely designed apparel.

402. AN ACTOR

As a young woman standing near a latticed balcony, with a pine tree in the background.

Illustrated

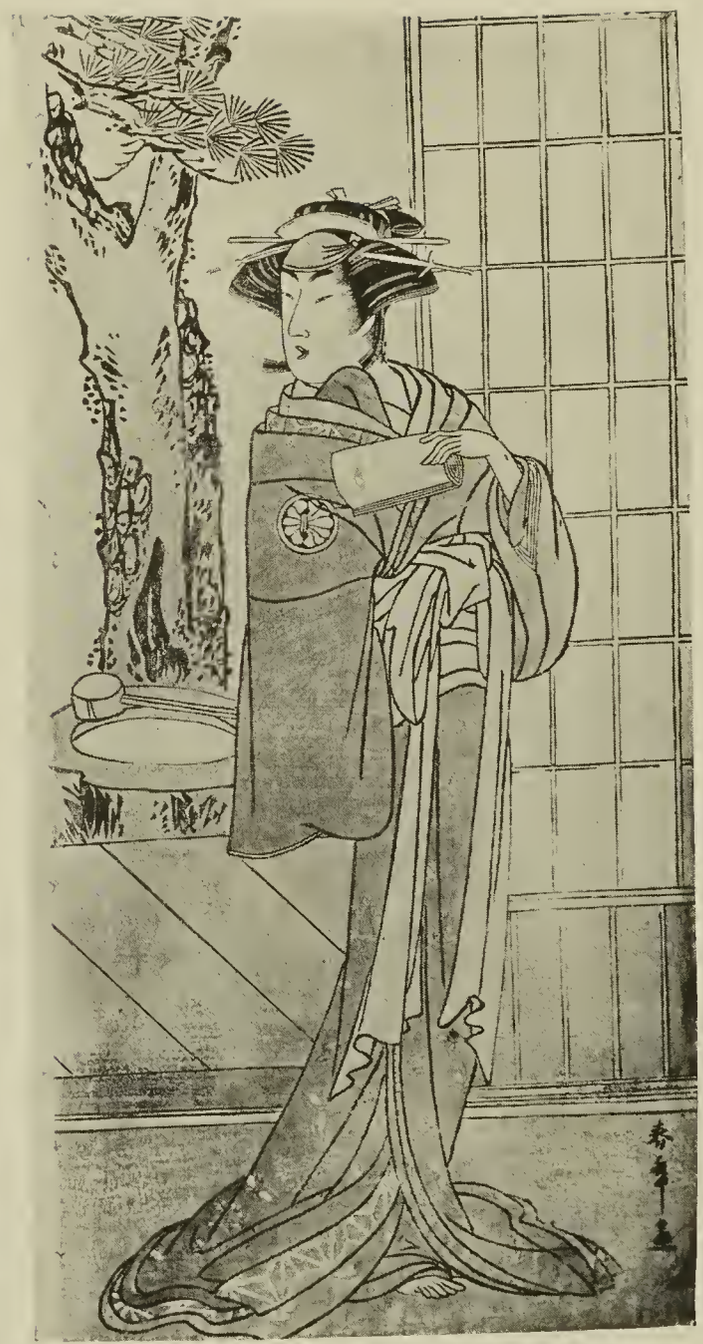
403. SMALL QUADRANGULAR PRINT

A broad upright oblong, picturing two girls, one standing, one seated, at the corner of a balcony, enjoying the view of a varied landscape. In the style of Harunobu.

BUNCHO

404. NARROW UPRIGHT PRINT

Picturing an actor in the character of a vendor of *uiro* (a sweetmeat).



No. 393: AN ACTOR BY SHUNYEI

No. 402: AN ACTOR BY SHUNSHO

BUNCHO—*Continued*

405. NARROW UPRIGHT PRINT

Of an actor posing as a samurai, holding aloft a hobbyhorse head, and standing before a blossoming plum tree.

406. NARROW UPRIGHT PRINT

An actor in the rôle of a young noble, standing near a *chano-yu* set (used in ceremonial tea service), with one sword under his arm and holding another in both hands.

Illustrated

407. NARROW UPRIGHT PRINT

An actor in the guise of a young girl, standing near a royal carriage which is at rest beside a maple tree in autumn coloring.

Illustrated

408. NARROW UPRIGHT PRINT

An actor in the rôle of a young lady, in a beautiful dress of delicate coloring, seated near a *tokonoma* and admiring a painting hanging on the wall. Fine specimen.

TOYOKUNI

409. REGULAR SIZE UPRIGHT PRINT

Representing the actors Segawa Kikunojo as a wife, *Kowata*, and Ichikawa Omezo as the champion wrestler, *Umegawa*.

410. UPRIGHT PRINT

Portrait of Tama-giku, full-length, seated; she is writing a letter, the brush poised momentarily above the paper as she pauses to think.

411. REGULAR SIZE UPRIGHT PRINT

Showing the actors Naritaya as a man, seated, and Tennojiya as a woman, standing.

No. 406: AN ACTOR BY BUNCHO

No. 407: AN ACTOR BY BUNCHO

TOYOKUNI—*Continued*

412. UPRIGHT PRINT

A tea house beauty presented at three-quarters length, offering tea.

413. VERTICAL PRINT.

Regular size, picturing a vendor of sweet waters at his stand, and a tall young woman standing with a parasol in one hand, and with the other hand holding out a large glass bowl to be filled.

414. VERTICAL PRINT

Regular size, representing a beauty in gorgeous raiment, on parade with her two small attendants only less gorgeously attired.

415. VERTICAL PRINT

Regular size. Showing the actors Segawa Michisabruro and Segawa Michinosuke as a noble lady in rich apparel and one of the lowest class of women.

416. REGULAR SIZE VERTICAL PRINT

Portraying the actors Ichikawa Omezo as the great warrior *Asahina* and Matsumoto Yonesaburo as *Shosho*, in a play.

417. UPRIGHT PRINT

Regular size. Picturing two actors, one in character of a man and the other representing a woman, he appearing at three-quarters length, standing, and she in half-length with one hand raised toward her shoulder.

418. UPRIGHT PRINT

Portrait of the actor Iwai Hanshiro in female character, standing in the dark, with veil over head and a beautiful dress of lavender tones. A remarkable print in any collection; rarely found.

Illustrated

419. DIPTYCH.

Two actors as samurai, fencing.

No. 418: PORTRAIT OF THE ACTOR IWAI HANSHIRO IN FEMALE CHARACTER BY TOYOKUNI

TOYOKUNI—*Continued*

420. TRIPTYCH

Numerous beautiful young women, some of them musically inclined, in a large pleasure boat on the Sumida river, near the Ryogoku bridge.

Illustrated

SHUCHO

421. UPRIGHT PRINT

An evening of enjoyment at a tea house, showing in full light a young woman playing the samisen and another fetching a pot of sake, and a man singing who is seen in silhouette through a screen behind which he is seated.

422. UPRIGHT PRINT

Young woman after a bath, wrapped in a purple-patterned robe, resting back of a screen.

423. VERTICAL PRINT

Regular size. Head and shoulders portrait, including the hands, of the beautiful Some-no-suke, cooling herself with her fan.

424. VERTICAL PRINT

Regular size. Head and shoulders portrait of the Yoshiwara beauty Shizuka, with a book.

425. VERTICAL PRINT

Regular size. Half-length portrait of a handsome geisha, Hanando, admiring a fine glass sake bottle.

YEISHO

426. LONG NARROW PRINT

Three young ladies of family and position are shown in a theatre box, the attention of one with a fan engaged in opposite direction to that of her companions.

Illustrated

No. 420: TRIPTYCH BY TOYOKUNI

YEISHO—*Continued*

427. VERTICAL PRINT

Regular size. A young lady seated, after her bath, acting as her own manicure.

Illustrated

428. VERTICAL PRINT

Regular size. Half-length portrait of the beauty Kasu-ga-no, after the bath.

Illustrated

YEISHI

429. UPRIGHT PRINT

Fine and interesting, in black and white on thinnest tissue; subject, a young woman dressing her hair. She is seated on the floor before a circular mirror fixed in a dressing table, and holds behind her shoulder a circular hand-mirror, in which the back of her carefully formed coiffure is reflected, both for her and for the spectator. First state; a first impression, in India ink (*sumi*), the features and garments in outline, before the preparation of blocks for the color printing.

430. VERTICAL PRINT

Tall girl adjusting her hair ornaments before a mirror, and her attendant seated near by.

431. VERTICAL PRINT

Regular size. Celebration of a festival day in summer; ladies promenading and children happy at a confectioner's stand set up in the street.

432. VERTICAL PRINT

Regular size. Full-length standing figure of a Court lady in richly decorated garments, critically examining paintings on a wall.

Nos. 427-428: TWO PRINTS BY YEISHO

YEISHI—*Continued*

433. REGULAR SIZE VERTICAL PRINT

Portrait of the dignified beauty Kisegawa, at full length, seated, studying and admiring a scroll of poems and paintings.

434. LONG NARROW PRINT

Showing two Yoshiwara beauties in pink, black and yellow, talking to a man through the lattice.

Illustrated

435. LONG NARROW PRINT

Portraying Oh-gino, one of the beauties of the Yoshiwara, in rich black with delicate pink and green obi, and her small attendant, who is seated on a bench.

Illustrated

436. VERTICAL PRINT

Regular size. Portrait of Hanamurasaki, a beauty in brilliant garb, writing.

437. VERTICAL PRINT

Regular size. Portrait of Wakana, a placid beauty, reading a book by candlelight.

KORIUSAI

438. LONG NARROW PRINT

Portraying Kisakata, a beauty of the Yoshiwara, in voluminous robes softly colored, her outer coat adorned in pine tree patterns, standing under a blossoming cherry tree.

439. LONG NARROW PRINT

With the seated figure of a noble lady reading, her book lying on an orange-pink table, and her attendant in an old-rose kimono standing behind her.

No. 426: NARROW PRINT BY YEISHO

Nos. 434-435: NARROW PRINTS BY YEISHI

KORIUSAI—*Continued*

440. CHUBAN

A girl seated on a porch is reading a letter, while another stands by, listening. Through a lattice is seen the top of a tall fire tower.

441. CHUBAN

Guided by an attendant with a lantern, a young samurai and a young woman are seen on the way to a tea house.

442. CHUBAN

Portraits of two girls in conversation, Sayo-ginu standing, and Kinshu seated and holding a pipe.

443. LONG NARROW PRINT

Showing Agemaki, a Yoshiwara beauty, attentively studying a *tanzaku*, or poem card, her young attendant in front of her. In orange, black and soft tones of pink, gray and brown-green.

Illustrated

444. LONG NARROW PRINT

In which a stork standing in the foreground beneath a pine tree turns back its head with open bill, toward a girl walking who looks down at it with interest.

Illustrated

445. LONG NARROW PRINT

Portraying a young Komuso clad in grayish-white, soft pink and gray-blue, standing, a large yellow hat in his hand, and a placid young woman of the Yoshiwara looking at him from an orange-hued lattice.

Illustrated

446. LONG NARROW PRINT

A portrait of Shirotaye, of the Yoshiwara, standing under the cherry blossoms.

Nos. 443-444-445: THREE PRINTS BY KORIUSAI

KORIUSAI—*Continued*

447. VERTICAL PRINT

Regular size. Group picture portraying Morokoshi, one of the beauties, seated and holding up a baby, one of her attendants standing by and teasing him.

Illustrated

448. VERTICAL PRINT

Regular size. A belle of the Yoshiwara, Wakamurasaki, walking, followed by attendants.

Illustrated

449. VERTICAL PRINT

Regular size. Portrait of Karahata, seated, making tea; two of her small attendants standing near, watching.

Illustrated

SHUNCHO

450. REGULAR SIZE VERTICAL PRINT

In the cool of the evening in summer, two ladies preceded by a boy carrying a lantern are observed on a pathway at Shinobazu, a man halting and turning 'round just behind them. In the background Uyeno park and the lake and island shrine.

451. LONG NARROW PRINT

Of a young girl seated, reading a letter, and a young man looking in at her from the open window, where he stands under a pine tree.

452. REGULAR SIZE VERTICAL PRINT

Four young ladies enjoying themselves in a garden, three of them about to cross a narrow bridge over a stream.

Nos. 447-448-449: THREE PRINTS BY KORIUSAI

SHUNCHO—*Continued*

453. REGULAR SIZE VERTICAL PRINT

Equestrian figure subject: the great warrior Kumagae Naozane in full armor, mounted on a black charger which he is checking in spirited movement on a beach of the Inland Sea, under a leaning pine tree. He is armed with a great sword and a long bow.

454. LONG NARROW PRINT

Representing two girls in pink, gray and brown, on a yellow ground, happily engaged in the annual ceremony of pounding the green leaves of the field for cooking with rice on the seventh day of January.

Illustrated

455. LONG NARROW PRINT

Picturing a man in a black kimono adorned with the swastika pattern in white, and a girl coaxing him to leave the room.

Illustrated

KIYONAGA

456. CHUBAN

Two girls resting on a tea house bench in the grounds of an Inari or fox temple, on a hilltop, and looking intently down the hill.

457. CHUBAN

Picturing a noble lady in a rich purple-lavender dress, accompanied by two attendants dressed precisely alike, on her way to make a visit.

458. CHUBAN

Presenting a young lady in brightly colored garments and wearing a black veil, out for a walk, accompanied by a male and a female attendant.

Nos. 454-455: TWO LONG NARROW PRINTS BY SHUNCHO

KIYONAGA—*Continued*

459. LONG NARROW PRINT

With standing figures of a young couple, the man engaged in reading a letter, the shy and loving maiden waiting diffidently; a broom rests against his elbow. In soft tones of green, pink and purple-lilac.

Illustrated

460. REGULAR SIZE UPRIGHT PRINT

Showing the actors Matsumoto Yonesaburo and Sawamura Sojuro on the stage in a play, the former as a man showing a picture to a woman, who is represented by his comrade in a brilliant gown.

461. REGULAR SIZE UPRIGHT PRINT

A beautiful one, picturing in the foreground a poor young pilgrim girl crossing the Nippon bridge, a lady in white with a black veil, and her attendant, following her, and lining one bank of the river a series of fireproof storage buildings, while in the distance appear the towers of a castle.

462. LONG NARROW PRINT

Picturing two young women in summer attire, one in white carrying a fan, and one in black, both with pink obi.

463. REGULAR SIZE VERTICAL PRINT

Interior of a tea house, with geisha and musicians preparing for an entertainment. Good condition.

464. REGULAR SIZE VERTICAL PRINT

Peasant girl offering a potted eggplant early in the season to a noble lady, who is attended.

Nos. 459 and 466: TWO LONG NARROW PRINTS BY KIYONAGA

KIYONAGA—*Continued*

465. LONG NARROW PRINT

A mother seated under a willow tree holds out her arms to receive her baby from an attendant. Printed in warm color.

466. LONG NARROW PRINT

In which a small boy is shown feeding a rooster, at the feet of his mother, who wears a black checked kimono and large hat, and is carrying her fan, open, on a summer day.

Illustrated

467. REGULAR SIZE UPRIGHT PRINT

Picturing a nobleman in Court dress resting on a bench of a tea house garden, his servant squatting near, and a tea house girl standing just at hand.

Illustrated

468. VERTICAL PRINT

Regular size. Three young women on a porch, two of them completing their toilet, the third seated with a fan.

Illustrated

UTAMARO

469. VERTICAL PRINT

Regular size, picturing two young women in an argument.

470. REGULAR SIZE VERTICAL PRINT

A young man playing the flute, and a young woman holding up a lantern, receiving him.

Nos. 467-468: TWO PRINTS BY KIYONAGA

UTAMARO—*Continued*

471. UPRIGHT PRINT

Showing a young mother explaining to her small boy the pictures on a screen, and her maid standing back of the screen. Silver ground.

472. REGULAR SIZE VERTICAL PRINT

Picturing a young man and a girl, in discussion.

Illustrated

473. REGULAR SIZE VERTICAL PRINT

Portrait of Morokoshi, a handsome young woman gaily bedecked, seated and holding a fan.

Illustrated

474. VERTICAL PRINT

Regular size. Portraying in head and shoulders the beautiful Tagasode, with golden hairpins and pink and yellow kimono adorned with white chrysanthemums, smoking.

Illustrated

475. REGULAR SIZE VERTICAL PRINT

Portrait of Nigiwai, a young woman, who is shown in head and shoulders and holding a book.

476. VERTICAL PRINT

Regular size. Portrait of a young woman sewing, pictured at half-length.

Illustrated

477. UPRIGHT PRINT

Regular size. A young mother is dressing her hair, and teasing her infant son through the mirror as she does so, while a maid behind the screen watches the youngster. Fine impression.

Illustrated

Nos. 472-473: TWO PRINTS BY UTAMARO

Nos. 474 and 476: TWO PRINTS BY UTAMARO

UTAMARO—*Continued*

478. VERTICAL PRINT

Regular size. A young and slender tea house beauty is seated, languorously resting in a summer house, wearing a gauze kimono and rich pink obi. Splendid specimen. Fine impression.

Illustrated—See opposite Catalogue No. 251

479. TRIPTYCH

Festival procession; ladies carrying the *mikoshi* or small shrine, the forerunners bearing lions' heads and accompanied by boys beating a drum.

40

Illustrated

HARUNOBU

480. LONG NARROW PRINT

Presenting a young woman in summer attire, seated on a porch with her fan, listening with pleasure to a bird singing in its cage above her head.

15

481. LONG NARROW PRINT

Picturing a tall young woman just from her bath, her kimono loosely draped, standing near the porch and casually adjusting a comb in her formally dressed black hair.

75

482. CHUBAN

In which a little girl is receiving a lesson in penmanship from an older girl who stands at her elbow and lightly guides the brush, while another small girl sits by, watching. Fine impression, and soft, rich color.

60

483. CHUBAN

Portraying a love-lorn maiden seated on the floor outside a mosquito netting, writing a letter, and her tired little attendant, fan in hand, dozing behind her.

70

No. 477: UPRIGHT PRINT BY UTAMARO

No. 479: TRIPTYCH BY UTAMARO

HARUNOBU—*Continued*

484. CHUBAN

Showing a young samurai seated in a shop of toilet articles, talking with the girl attendant.

485. LONG NARROW PRINT

Showing a young mother resting on a log, a large bundle of fagots on her shoulder, and her small boy climbing a tree, from which a bird is just taking flight.

Illustrated

486. LONG NARROW PRINT

In excellent condition, picturing a lady riding sidewise on a cow and holding a pipe in her dainty hand; the animal black and white, the lady in leaf-embroidered coat of soft green with a pinkish-terracotta lining.

Illustrated

487. CHUBAN

In which a young woman seated on the floor in a corner of a room is observed asleep, dreaming of a traveler in a sedan chair, while in front of her her younger sister is amusing herself with *hozuki* (a small berry whose hard shell is cracked in the mouth, making a soft musical noise).

488. CHUBAN

In which two handsome young girls appear, in a house through whose windows may be seen a garden and its pond, with a bird flying over the water. One girl standing, in a gray coat ornamented with designs of young grasses, has just received a letter. Her companion, in a pink dress with chrysanthemum ornamentation, is seated on the floor, samisen in hand. Beautiful yellow ground. Excellent condition.

Nos. 485-486: TWO LONG NARROW PRINTS BY HARUNOBU

HARUNOBU—*Continued*

489. CHUBAN

A young mother standing indoors, near a porch, looking out upon her two children rolling a great snowball in the yard. Excellent condition.

490. CHUBAN

Picturing a fishing party in a boat, one young girl who has just caught a fish holding it up and requesting a young man who is standing, oar in hand, to dislodge the hook.

Illustrated

491. CHUBAN

Picturing a young woman hiding in the hollow trunk of an aged tree, and a young man standing near the opening. Soft, harmonious coloring. Good impression.

Illustrated

492. CHUBAN

The most striking print by this artist in the collection. It depicts a young man in the white Komuso costume, with the characteristic deep straw hat, and carrying the traditional bamboo flute, standing outside the corner of a house, while two girls peep out at him through a window. A splendid specimen. Fine condition.

Illustrated

SHARAKU

493. NARROW UPRIGHT PRINT

An actor in the character of a noble lady, holding a miniature royal cart.

Nos. 490-491-492: CHUBANS BY HARUNOBU

SHARAKU—*Continued*

494. UPRIGHT PRINT

Portrait of the actor Ichikawa Ebizo as *Kono-Moronao*, shown at half-length; silver background. Uncommon subject.

Illustrated

495. UPRIGHT PRINT

Portrait on silver of the actor Ohtani Tokuji as *Otokodate;* three-quarters length. Fine impression. Good condition.

Illustrated

496. UPRIGHT PRINT

Portraits of the actors Segawa Tomisaburo and Nakamura Manzo in female rôles. Silver ground. Fine condition.

Illustrated

HIROSHIGE

497. TRIPTYCH

Men and women in winter dress wander along the Sumida bank across the foreground, beholding the scenery after a heavy fall of snow; in the river a raft and a barge, and on the far shore part of the city of Yeddo.

498. TRIPTYCH

Famous set of the artist's works, picturing the whirlpool rapids of Naruto in the Strait of Awa, Inland Sea. Many junks in the distance.

499. TRIPTYCH

Beautiful prints of a winter scene in the Kiso Mountains, the huge, massive flanks snow-covered, snow still

Nos. 494-495-496: THREE ACTORS BY SHARAKU

No. 499: TRIPTYCH BY HIROSHIGE

No. 500: TRIPTYCH BY HIROSHIGE

HIROSHIGE—*Continued*

falling, and a cold blue stream running rapidly in a winding course at their base. A traveler and a wood cutter seen in a steep mountain path.

Illustrated

500. TRIPTYCH

One of the great sets, Kanazawa Hakkei, picturing landscape and lake on a bright moonlight night; wild geese in flight across the face of the full moon.

Illustrated

501. KAKEMONO-YE

One of the artist's famous works, picturing the Fuji river, with both transparency and intense depth in the blue of the water, in which two boats are seen, winding between rugged banks beneath snow-covered mountains and pines. In the distance are the roofs of buildings.

Illustrated

502. KAKEMONO-YE

"The Monkey Bridge," world known as the artist's best work, and very rare. High aloft a narrow bridge crosses the picture, its left anchorage only being within view, but at both right and left trees of generous foliage appearing on steep, rugged mountain sides. Travelers are passing over, toward the left, one of them mounted on horseback. Beneath the bridge the full moon, not far above the horizon, floats in a soft blue sky over blue water and a transverse ridge of gray mountain peaks. A mountain stream, blue and gurgling, threads the gorge of the foreground under the bridge, and beyond it, in the middle distance, a sleeping village lies within the shelter of an open forest of dark pines. Excellent condition.

Illustrated

Nos. 501-502: KAKEMONO-YE BY HIROSHIBE

TOYONOBU

503. KAKEMONO-YE

Portrait of a young lady of position, in simple summer dress, walking in her spacious family garden in the early evening, beside the cool waters of an extensive pond. She carries a fan, and a small paper lantern which is lighted, and appears under the drooping branches of a willow tree. A lacquer print. An excellent impression and in perfect condition. To find a Toyonobu print of this size in such perfection and freshness is extremely rare.

Illustrated—See opposite Catalogue No. 1

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.